

The Anybody Family

On Sunday Morning

A
One Act Play

By
HESTER A. HOPKINS

Time of rendition 20 minutes

Tullar Meredith Co.

265 WEST 36TH ST NEW YORK

The Anybody Family

On Sunday Morning

A One Act Play

Showing the absurdity of the hurry and confusion in many homes on
Sunday morning, leading to lateness at Church Service

By

HESTER A. HOPKINS

PRICES POSTPAID

Single Copy	25 cents
Six (6) copies	\$1.00

Rights for public performance granted with the
purchase of six (6) copies



Two-sixty-five West Thirty-sixth Street, New York City

Copyright 1918 by Tullar-Meredith Co.,
International Copyright Secured

PS683
297750

33

©C.I.D. 50344

TMP92-009213

Cast of Characters

FATHER—Mr. Anybody **MOTHER**—Mrs. Anybody

MILLICENT—age 18 **GWENDOLEN**—age 15

ROBERT—age 12 **JANE**—age 7

WILLIE—age 5

The Anybody Family on Sunday Morning

SCENE—The Anybodys' home. Mr. A. is seated, reading the Sunday paper, Millicent is furiously studying a Sunday School lesson, Willie is singing discordantly "O day of rest and gladness," never getting beyond the first line. Robert is in an attitude of deep dejection, coughs unnaturally now and then.

ROB. It's pretty hard to study an old lesson with your head aching like,—well, aching like—

(*Willie sings with increased vigor.*)

MILLIE. (*frantically.*) Willy, *can't* you keep quiet just for a minute? I can't hear myself think!

GWEN. (*dashing in.*) Say, Millie, would you care a lot if I wore your stockings this morning? I can't find any, and—

MILL. Well I guess I would! My new Christmas ones! You can wear plain ones.

GWEN. I can't either—not with my good shoes. My own silk ones have a big hole in the heel.

MILL. Then get to work and darn them.

GWEN. I dare say you have forgotten, but it happens to be Sunday.

(*Rob groans and coughs hollowly*)

FATHER. (*rousing up.*) Don't borrow your sister's things, Gwendolen. It's a detestable habit,—the worst one can form.

GWEN. Well, but Father, you don't want me to go to church barefoot, I suppose.

FATHER. And don't talk nonsense. (*relapses behind paper.*)

GWEN. I've *got* to have some! I've just *got* to! Millicent, *please* don't be so selfish. I'd lend you mine.

MILL. For mercy's sake, let me alone, Gwen. I've got to get my lesson.

(*Enter Mother.*)

MOTHER. (*to Father.*) Now, Will, I absolutely insist on our getting started in time this morning. It's too absurd for us to be always late to church. You know how many times we've heard the minister say that lateness disturbs the whole congregation, and destroys the spirit of worship.

FATHER. (*impatiently.*) The question is simply this:—is the day to be a peaceful, restful, quiet time in the *home*,—in the home, I say, or is it to be a day of rush, distraction, and trouble in order to get ready for church?

MOTHER. Please don't argue now, Will. Children, it's time to get ready! Come, Millicent, you can leave that now.

GWEN. Mother, I've got to have some stockings.

MOTHER. I saw a good pair of yours on the chair in the sewing room. (*exit Gwen.*) Come, Millie, stop studying that.

MILL. I don't understand what this lesson is about myself, so I don't see how I can be expected to teach it.

MOTHER. You'll have to leave it now.

MILL. Well, just tell me, Mother, who on earth was Joab? It just says, "And Joab—," wait a minute till I find the place.

MOTHER. Your father can tell you later. Do start getting ready.

MILL. Yes, but I've got to know now.

GWEN. (*shouting from the next room.*) He was the king!

MILL. Well, he was *not*! I know that much myself. David was the king.

GWEN. (*entering, shoe in hand.*) We had that lesson in our class a while ago. He was the king *after* David, and his wife was the one the dogs ate up.

MOTHER. Never mind it, Gwen. Just get ready. Run along, Willie.

MILL. Father, which was it?

FATHER. Come, come, don't do your lessons now. Look it up in the Bible.

(*Millicent begins hunting frantically in Bible.*)

ROB. He was the boy king that got crowned in the—

GWEN. Oh, go on. You don't know anything about it.

(*Exit Gwen.*)

MOTHER. (*desperately.*) Leave it, Millie! Will, drop your paper! I insist that you get ready. (*Exit Mill.*)

FATHER. Do you think I'd better go to church?

MOTHER. I certainly do!

FATHER. I've been feeling rather rheumatic lately.

(*Rob coughs unnaturally.*)

MOTHER. Are you all dressed, Rob?

ROB. (*coughing.*) No, Mother.

MOTHER. Why not? What's the matter?

(*Gwen. dashes in one door and out the other, stockings in hand.*)

ROB. I feel kind of queer.

MOTHER. Have you caught cold?

ROB. I—I guess so. (*coughs.*)

MOTHER. You don't feel sick, do you, dear?

ROB. I feel kind of—kind of—queer. I guess perhaps I've got a fever or something.

FATHER. (*rousing.*) Very well, young man, very well. If you're too sick for church, you're too sick for dinner with us this noon. Bed is the place for you. That's the way to cure fever—right into bed with you.

ROB. Aw, Father, I do honest feel queer.

FATHER. Sick enough for bed, eh?

ROB. Well, what have I got to go to bed for? I got a little cough, and I should think—

MILL. (*rushing through.*) Gwen! That girl's got my stockings, Mother! Gwen! (*exit by other door.*)

FATHER. (*sternly.*) Which is it? Bed or church?

ROB. Well, I can't go to church without my collection, can I?

MOTHER. Please, *please* hurry, both of you. It's nearly ten.

GWEN. (*entering with Mill.*) Mother! Make Millicent give those back. She says they're her stockings, and I found them just where you said.

MILL. I never heard such nonsense. Of course, they're mine.

GWEN. Millie, they are not, I—

(*Exeunt together, arguing.*)

FATHER. (*getting up with great energy.*) Come, Bob, no loitering!

ROB. They don't want you unless you've got your collection.

FATHER. I gave you for three Sundays in advance, last week

ROB. Oh no, Father, that was two weeks ago,—or I guess three weeks.

MOTHER. Do give it to him, Will, and we can straighten it out later.

FATHER. (*going through pockets.*) I haven't any change. Now let this be a lesson to you, Rob! There! Wait—here's a quarter. Put it in one side of the envelope and let them do what they can with it at the treasurer's office. Everyone seems to think me a mint.

MOTHER. (*shooing them out.*) Now all be quick in dressing, or we'll be late again.

(*Exeunt together, as Jane enters from the other side.*)

JANE. Mother! Mother! It's ten o'clock. (*Jane is fully dressed, and stands Bible in hand.*)

VOICE OF MOTHER. Yes, Jane, you'll have to wait a little. Take your coat off.

(*Jane stands patiently.*)

VOICE OF GWEN. Mother! Where did you say my gloves were?

VOICE OF MILL. Mother, are you going to let that child

take *all* my things? (*enter Mill.*) Mother, can you hear? Gwen. has taken—

VOICE OF GWEN. Oh, all right, you can have your belt back again. I've found mine.

MILL. (*departing.*) You might just as well sit down, Jane—we shan't go for ages yet. (*Exit.*)

VOICE OF FATHER. (*much annoyed.*) Robert! Have you taken my collar buttons?

VOICE OF MOTHER. What is it, Will? Can I do anything?

VOICE OF FATHER. No, you can *not*! Unless you can *make* that boy let my things alone. It's outrageous. Rob, what have you done with it?

VOICE OF ROB. I never touched it, now honest I didn't.

JANE. Mother!

VOICE OF FATHER. Then who did take it? It's gone, I tell you! Mary, this is unendurable. I have nothing left but this confounded crow bar that tears my shirts to shreds. Rob!

JANE. Mother!

VOICE OF ROB. I don't know anything about it.

JANE. Mother! Mother! It's five minutes past ten!

VOICE OF MOTHER. Please don't trouble us now, Jane!

JANE. (*agitatedly.*) I've got to be there on time.

MILL. (*entering.*) Did I leave my money in here, Mother? Help me look, Jane. (*she hunts about.*) Father, did you pay me this week?

VOICE OF FATHER. (*frantic.*) There! There it goes! I knew it would! Broken! *Broken!* Now what shall I do!

MILL. Mother, my money's gone!—Oh no, here it is in my Bible.

(*Exit running; as she leaves, Gwen. enters in equal haste.*)

GWEN. Mother, I've got to have three pins.

(*Enters Mother's room, then runs back across, and exit.*)

JANE. Mother!

VOICE OF MOTHER. Oh Will, don't get so excited! Just sit still, and perhaps I can fix it for you.

VOICE OF FATHER. Fix it! How can you fix it, when the thing's *broken*?

JANE. Can I go on, Mother?

VOICE OF ROB. Say, Gwen, have you been taking my handkerchiefs?

VOICE OF GWEN. That's likely, isn't it?

VOICE OF ROB. Somebody has.

JANE. Mother, I'm going to start. You've *got* to be on time for the Church League. Mother, I'm going.

VOICE OF FATHER. Robert, if you ever so much as touch one of my things again!

ROB. I never did!

JANE. Is it all right? Mother, I'm going. (*exit Jane.*)

VOICE OF MILL. I know one thing. I'm going to get a key and keep my bureau drawers locked after this. Then maybe I can keep a few of my things.

VOICE OF GWEN. Is that meant for me, dear sister?

VOICE OF MILL. Seems possible, doesn't it?

(*Enter Gwen.*)

GWEN. If you kept a little order it would work even better.—Well, *I'm* all ready. Ready and waiting. (*She hurriedly gets into coat and gloves.*)

(*Enter Wille, looking depressed.*)

WILLIE. This old collar scratches me. Fix it, Gwen.

GWEN. (*with dignity.*) And what do you say, Willie?

WILLIE. Please.

(*Gwen. fixes the collar. Enter Mother.*)

MOTHER. Had I better start on, Will? Start on with Willie and Jane?

GWEN. I'll start along with you.

VOICE OF FATHER. Wait, Mary. I like the whole family to arrive together. It looks better.

MOTHER. Rob, aren't you ready? Where's Jane?

GWEN. She wasn't here when I came.

(*Enter Millicent.*)

MILL. Why aren't we starting? Isn't everybody ready?

(*Enter Father.*)

FATHER. Come, Robert, we can't wait like this for you.

MOTHER. (*calling.*) Come, Jane, we're ready to go! Jane!

MILL. Hurry, Jane!

MOTHER. What on earth can have happened to her? Jane!—Go look for her, Gwen! Jane!

(*The family variously shout "Jane" at different doors.*)

(*Enter Rob.*)

ROB. Oh, Jane left about an hour ago.

FATHER. Why didn't you tell us?

MOTHER. Did you see her go?

ROB. No, but I heard her say she was going.

FATHER. And you let us spend all this time hunting and calling!

ROB. (*plaintively.*) Well, why don't we start now?

(*The family starts.*)

GWEN. (*suddenly.*) Oh mercy, Father! Wait a moment. I've forgotten my collection. (*Starts back.*)

FATHER. (*sternly.*) Too late now, Gwendolen! We can't wait for you.

GWEN. But I've got to have it.

MOTHER. (*pausing.*) Now wait a minute, all of you, while I say something. This is the *last time* that we will have such a Sunday morning as this. It's never too late in the year for good resolutions, and I want us to make them now. Sunday would certainly be a great deal more restful for you, Father, and for all of us if it were more orderly. When my grandmother was a girl, they always began the Sabbath rest at sundown Saturday night, and I think it would be a good plan if we at least began to

get ready for Sunday the day before. I wish you wouldn't buy those wretched Sunday papers any more. Gwen, I want *you* to see that your clothes are all in order before you go to bed Saturday night—and Robert, if you are going to have a headache every Sunday, you will have to spend Saturday afternoon quietly in the house. This very day, Millicent, you must begin to study your lesson for next Sunday. And now I'll begin to do my part by not delaying you any longer, but starting right along.

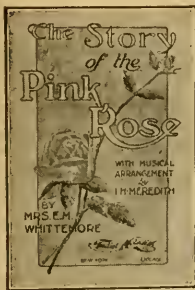
ROB. Oh say, go on without me. I promised Ben Jones I'd bring him something. (*He starts off.*)

FATHER. No, Robert, march on out. I'm going to get this family started *now*!

(*They all go out.*)

VOICE OF FATHER. Er—wait a moment, Mary,—or walk on slowly. I seem to have left my envelope behind!

(*Enter Father, and in the midst of his furious and destructive search, the curtain falls.*)



Story and Song Series

A FASCINATING COLLECTION OF

SACRED MUSICAL SERVICES

The stories are instructive, entertaining and strongly devotional. The music in many of the services is of a good gospel hymn grade, making them usable where only amateur singers can be secured or where time for preparation is limited, while others of the series contain one or more good medium grade anthems, interspersed with the other grade of songs. Such services may be used effectively



having a chorus of young singers from the Sunday School or the entire School to render the songs, while the Church Choir, (quartette or chorus) renders the anthems.

They are equally appropriate for Sunday evening services in place of a sermon or for a midweek service or entertainment. They are easy to render but hard to forget; no staging, costuming or rehearsal of parts is required as is necessary in preparing a cantata. The Pastor or any good reader reads the story. As the reader reads the last sentence before the song or anthem the singers rise and render the musical number illustrating that part of the story just read and so on throughout the entire service. No additional opening or closing exercises are needed, the service being complete in itself.

To render successfully a Story and Song Service only copies enough are needed to supply the reader and one for each of the singers.

Many Pastors plan to use a "Story and Song Service" one Sunday evening each month. They are marvellous in their power to attract and hold the people even on hot summer evenings.

Many Sunday School superintendents are learning to use these Story and Song Services at the festival seasons in place of the time-honored services and cantatas, which offer little variety, while the burden of preparation is great. Lantern slides can be secured for some of these services, thus bringing again into use the picture method of teaching and preaching which has been so effective in the past.

New ideas are being constantly worked out in this series, and new services are continually in course of preparation. The latest idea is shown in the "Biographical Series" listed below.

In the following list, to which new titles will be added from time to time, may be found services suitable for the special occasions such as Christmas, Easter, Missionary or Temperance Rallies and Children's Day, as well as those for general use. Order by title.

Biographical

Dwight L. Moody David Livingstone
Fanny Crosby General William Booth
*The Missionary Hero of Labrador (Dr. Grenfell)

Christmas

*The Shepherd's Story
*His Birthday
The Star of Glory
The Light of a Christmas Candle
*In Quest of the King
The Universal King
The Littlest Son

Easter

The Victor of Bozrah *Love Triumphant

Children's Day

*The Missionary Hero of Labrador Chalice of Perfume

Mothers' Day

Mothers of the Bible

Temperance

Buy your own Cherries

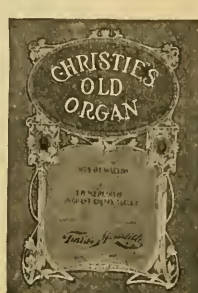
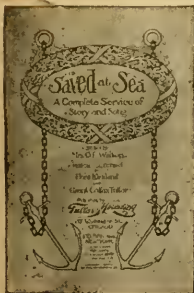
General

His Mother's Sermon Where Love is, There God is Also
Saved at Sea The Story of the Pink Rose
Whiter than Snow Little Daniel
Pilgrim's Progress Probable Sons
Christie's Old Organ Skybird

A * before the title indicates that an abridged (Sunday School) edition can be purchased, containing all the songs which would be used by the school and enough of the story to show where each song appears. Thus for Christmas, Easter or Children's Day an appropriate Story and Song Service can be selected and by securing enough copies of the COMPLETE EDITION to supply the reader with the story and the choir with the anthems, and enough copies of the abridged edition to supply the school, the service can be beautifully rendered by the combined school and choir at a very small expense.

Prices (Single copy 15 cents; per dozen \$1.50, Postpaid. Per hundred \$10.00; not Prepaid.
Sunday School (abridged edition.) \$4.00 per 100, not Prepaid. By Parcel Post at the 5lb. rate per 100
50 or more, either edition, at the 100 rate; less than 50 copies, (abridged edition) 5 cts. per copy, Prepaid.

Returnable examination copy will be sent on request



POPULAR ENTERTAINMENTS



THE RAG SOCIABLE. A quaint old fashioned entertainment which is always sure to please. Libretto by Edith S. Tillotson. Music by various Composers. The dialog is very spicy and interesting, and humor and pathos are beautifully blended in the various musical selections. The characters include Mrs. Winters and her two daughters Betsy and Maria, Miss Jemima Rush, Mrs. Bassett, Mrs. Collins, Mrs. Salina Grey, the Allen twins (elderly), Mrs. Martha Ann Hall, Miss Eliza Hall, Mrs. Jane Tompkins and Amanda Tompkins. The list of characters may be extended ad lib. to meet local conditions.

A fine entertainment for a class of women or girls, Ladies' Aid. Christian Endeavor and Epworth League Societies, etc. Price. 25 cents per copy.

LOVE FINDS THE WAY, or The Detective That Father Hired. Music by Chas. H. Gabriel. Words by Rev. Wm. Danforth, author of "The Old District School," etc. A highly amusing farcical song-skit, with four characters: A Determined Young Lover, an Irate Father, a Daughter with a Will of Her Own, and an Aiding and Abetting Mother—parts: tenor, basso, soprano and alto.

This composition consists of singing and dialog for each part and will serve to enliven any entertainment. The music is moderately easy, melodious and should be available in practically all communities. This work consists of some 12 pages in sheet music form.

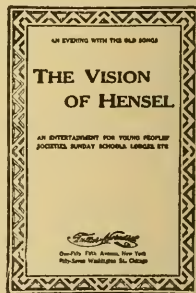
The story is as follows. A father, who objects to his daughter having a beau, believing that she is planning to elope with an unknown young man, advertises for a detective to ferret the matter out. The young lover answers the advertisement, and the father hires him to detect the culprit, promising to pay him "anything within reason." When the young lover's true identity is disclosed, he demands as his reward, for having detected himself, the hand of the daughter. The irate father objects. The daughter eventually convinces him that true love was the real detective in the case, and the parental consent is given. Price, \$1.50; 50 per cent discount.

THE OLD DISTRICT SCHOOL. A farce in two acts (new version). Book by Wm. Danforth. Music arr. by Geo. F. Rosche. This is a burlesque on the district school of 100 years ago. Ezekiel Simpkins, the teacher, is the central character. His costume is a tight Prince Albert coat, with brass buttons, or a worn and faded "claw-hammer" coat, colored vest cut low; stock collar, with large black tie; trousers, "high-water," with a patch of other color on one knee, well-worn shoes. Bald gray wig and "side" whiskers. The costumes of the pupils are in keeping with those of the teacher. The characters all read their lines from the book, so that there is very little to be memorized and for this reason this work can be prepared in a very short time. Price, postpaid, 50 cents per copy.

THE CHAPERON. A humorous Operetta in three Acts. Libretto by Wm. Danforth. Music by Geo. F. Rosche. "The Chaperon" is a humorous operetta designed for church choir and young people's societies. It will be found available in all communities in which seven young men and seven young ladies who sing can be found. The music is bright, tuneful, easy to learn and easy to remember. The dialogue is witty, clean, wholesome and entertaining. Price, postpaid, 60 cents per copy.

THE VISION OF HENSEL. An evening with the old songs. The old songs of childhood, youth, love, war and home. Libretto by Ellan N. Wood. There is no friend like an old friend and after all there are no songs we love quite so much as the old ones. This cantata furnishes a beautiful medium for the introduction of the old songs which we all know and love. There is just enough libretto to the work to form a continuous chain of thought throughout, and we know of no cantata that will afford such a pleasing entertainment at such a small expenditure of labor. The book is well worth its price if only to secure this fine collection of old home songs. Full of sentiment, humor and pathos and decidedly new and fresh in construction. Price, 30 cents per copy postpaid. \$3.00 per dozen, not prepaid; add 3 cents per copy for postage.

THE SPINSTERS' CLUB. A humorous operetta in two acts. Libretto by Harriet D. Castle. Music by Geo. F. Rosche. "The Spinsters' Club" is a humorous operetta designed for church choirs and young people's societies. It will be found available in all communities in which a church choir is found. The music is bright, tuneful and yet easy to learn and memorize. The dialogue is witty, pleasing and entertaining. Price, postpaid 60 cents per copy.



Over The Rainbow

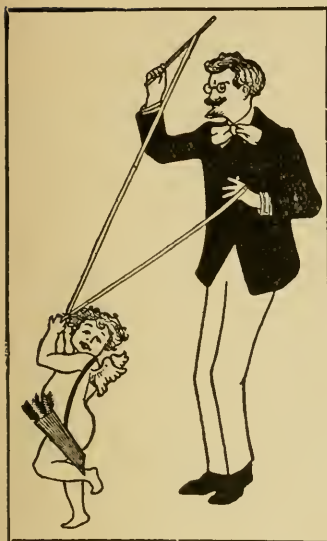
An Operetta for Young Singers in Unison or Two-Parts Throughout

Libretto by Edith Sanford Tillotson

Music by Fred. W. Peace

This work scintillates from cover to cover with charming and attractive vocal and instrumental numbers. There is not a tedious or uninteresting page in the whole work. The libretto is cleverly conceived and artistically executed. We consider it the finest work of this nature which we have yet published. Just the thing for a Day School or Sunday School entertainment, where an elaborate program of medium length is desired. Time of rendition about one hour. Price 50 cents, Postpaid. 25 per cent discount on 5 or more copies.

A Stimulator for Depleted Treasuries



—or—

Herr Lover's Dilemma

A Musical Entertainment in one Act

Libretto by H. Mac Donald Barr

Music by Carl F. Price

The most interesting, mirth-provoking entertainment which we have been privileged to see or hear in recent years. It goes right to your funny bone with a new kind of tickle.

It provides a whole evening of the finest fun without for an instant suggesting the vulgar or commonplace. There is a laugh in every line of the libretto and a lilt to every brace of music which make it irresistible. The spell cannot be broken by the fall of the curtain for the oft repeated strains of "Loving's the way to spell Living" are sure to echo and re-echo long after the entertainment is over.

This entertainment is easily within the ability of the ordinary church choir with augmented chorus. Special costumes are needed by only three or four characters, the chorus being in ordinary dress. No elaborate stage setting is necessary, a neat platform with an adjoining room, or with a door being the only requisites for its presentation. A piano should be on the platform.

The Story

Professor Herr Lover has written a cantata, the rehearsal of which he is to conduct. He has proposed marriage to the leading soprano, Ledgeline Topsee, but she is afraid he lacks the quality of patience, and plans, with the aid of her friends who compose the cast, to utilize the rehearsal to test tries of aggravating interruptions and delays on the part of the singers, he at last, only to discover what he has lost by so doing. By a clever surrender, how the affair ends happily.

Professor Herr Lover. A little Anxious
Xerxes Strong. A little Wear
F. Sharp. A little Blunt
Fillup Pipes. A little Big
A. Dagio. A little Slow
Prophundo Basso. A little Deep

Tenor
Bass
Baritone
Baritone
Bass
Bass

Cast

Ledgoline Topsee, A little High
Gracie Note, A little Light
Addaline Crescendo, A little Swell
Miss Keys, A little Inattentive
Jim, The Janitor, A little Noisy
CHORUS

Soprano
Alto
Soprano
Pianist

This play given by your Church Choir, Young People's Society or Ladies' Aid will prove a financial success beyond your fondest dream. Someone will give this in your vicinity. Why not be the first and reap the benefit for your church or society? Price 60 cents per copy. Performing rights reserved. Write for prospectus with Special Introductory Proposition.

A Humorous Cantata for Young People's Voices

A CAPITAL TEA

—or—

How Uncle Sam's Wife Entertained The President

A Chorus of Boys and Girls
Uncle Sam
Uncle Sam's Wife
Samuel Junior
Mrs. Busy-Body
Mrs. Tattle-Tale
Suffragette Club

— CHARACTERS —

Martha
Kate } Suffragettes
Rose }
Mrs. Know-it-all
Mrs. Stylish
Three Reporters

Mammy Sue
Jule
Sambo
President
Vice-President
Two Secretaries
Messenger Boys

From the opening chorus entitled "A LITTLE BIT OF FUN" to "PLEASANT DREAMS" the closing number, it is just "ONE BIG SCREAM AFTER ANOTHER."

It is a "MUSICAL ENTERTAINMENT" with just enough dialog to properly connect the musical numbers.

It can be given by an entire cast of children or one of children and adults or by adults alone some of whom are "made up" for the children's parts. Any way you work it, it is bound to be very entertaining and extremely funny. Appropriate for any place at any time when an entertainment is desired.

Price 25 cents per copy, \$3.00 per dozen, postpaid.

Returnable Examination Copy sent on request

"THE HAYMOW NEWS"

A Musical Comedy In Two Acts

Book and Lyrics by

FRANK WALCOTT HUTT

Music by

I. H. MEREDITH

The characters include Samuel Scribble, proprietor, editor, etc., of "The Haymow News;" Mrs. Scribble, his wife; Tommy Type, the office boy and printer's devil; Squire Brown, who quarrels over the news; Mrs. Brown, who makes a brief appearance but has nothing to say; Miss Muriel Archley, Secretary of "The Haymow Women's Club;" Parson Power, a genial clergyman, who preaches the gospel of optimism; Rhoda Rhyme, the village poetess, and Mrs. Rhyme, who continually advertises her daughter's gifts; Wooly West, advance agent for a circus; Hi Hayloft, a farmer, and the three farm hands who *try* to sing; Little Nellie; Mrs. Billie Biler, who gets miffed because her name is spelled wrong; Billie Biler, the village policeman, who fears no one except his wife; and a chorus of village clubwomen, farm hands, store hands, and a newsboy.

There is not a dull moment in this work from beginning to end. The speaking parts are all in rhyme and this should make it easy to learn. There are eleven musical numbers, all tuneful and pleasing, with great possibilities of humorous interpretation. The stage setting and costuming are extremely simple and can be provided for at a minimum expense of time and money.

The play will furnish entertainment for an entire evening.

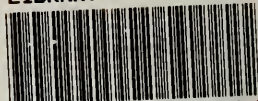
At least 12 copies are needed for its proper rendition. A less number could not be used without the copying of parts. As this is illegal, such infringement will not be permitted. We have made the price low and require no fee for public performance, so there is no reasonable excuse for not providing a supply sufficient to accommodate the principal characters in the cast.

PRICE	{	50 cts. per copy	}	POSTPAID
	{	\$5.00 per dozen	}	

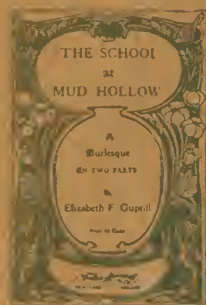
Upon request a copy will be sent for examination, to be paid for or returned to us in thirty days after receipt.

NEW PLAYS

By Elizabeth F. Gupitt



0 016 103 451 4



The School at Mud Hollow. A burlesque. Females. Time about 2 hours. Price 35 cents.

PART I. In which is portrayed the difficulties encountered by Miss Arabella Pinkham, who has come to "Mud Hollow" to assume the responsible duties of "Teacher" in the school. In selecting "Mud Hollow" she seeks a change from the city life she is accustomed to, and finds plenty of it in the manners, customs and dialect of the pupils. From start to finish there is nothing but fun.

PART II. Which represents the last day at the school, when the proud parents are present to listen to the final examination of the class by the Supervisor and enjoy the program which is rendered by the pupils. Part II. offers an opportunity for about 60 minutes of the finest fun possible.

"The School at Mud Hollow" may be given in one evening but for those who would prefer to make two evenings of it, or to give only one part, we

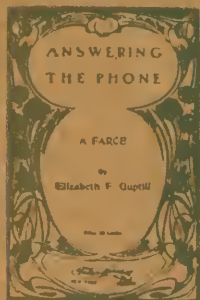
offer the same work announced below under the title of "*The New Teacher at Mud Hollow School*" and "*The Last Day at Mud Hollow School*" either of which can be given as a complete entertainment without regard to the other one.

The New Teacher at Mud Hollow School. Being Part I. of THE SCHOOL AT MUD HOLLOW. 6 Males and 14 Females. Time about 1 hour. Price 25 cents.

The Last Day at Mud Hollow School. Being Part II. of THE SCHOOL AT MUD HOLLOW. 8 Males and 19 Females. Time about 1 hour. Price 25 cents.

At the Depot. A play in one Act for six children and eleven adults, 10 Male and 7 Female, by Anne M. Palmer. Time of rendition about 30 minutes. There is probably no place better adapted to the study of human nature in all its peculiar phases than is a Railroad Station. Here the opportunities for an exhibition of those qualities representing ones real character are both numerous and varied. Be it kindness or crankiness, pessimism or optimism, generosity or stinginess, humor or pathos, these qualities are all apt to find expression "At the Depot." In this play there are possibilities of a liberal education along this line. Price 25 cents per copy, \$2.25 per dozen, Postpaid.

FARCES



Taking the Census. Mr. Cole, the Census Taker, has a funny experience in an attempt to gather the facts required by the government from Mrs. Almira Johnson, a "cullud lady," and her young son Alexander. Three characters only. Time about 10 minutes. Price 10 cents.

Answering the Phone. Mrs. Courtney and her daughter have a most trying experience with Nora Flanagan, the new "hired girl," who in their absence attempts to carry out the instructions given with special reference to "answering the phone." The final situation in which Nora makes a date with Miss Courtney's "intended" is ridiculous in the extreme. 3 females. Time about 15 minutes. Price 10 cents.

The Twins and How They Entertained the New Minister. They have a delightful time telling family secrets to the "New Minister," who has called for the first time. They explain the necessity of seeing their mother

to find out from her if she is "In," for so often she is "Out" when she is "In" and "In" when she is "Out." 2 Males and 1 Female. Time about 15 minutes. Price 10 cents.

The Hat at the Theater. A Farce by Anne Palmer. The large hat worn by Mrs. Henpeck, who is accompanied to the theater by her meek looking husband, provides a lot of laughs for the audience. The wearer occupies such a strategic position in the front row as to completely shut off a view of the stage for all who are so unfortunate as to occupy seats behind this wonderful head piece. "Jimmy," the small but persistent son of Mr. and Mrs. Brown, is the chief sufferer. He, however, proves a close "second" to the hat as the chief cause for a demand upon the box office for the return of the money paid for tickets by the "audience." Eight characters, six males, two females. Very little staging and scenery required. Time, about 20 minutes. Price 25 cents, Postpaid.